

# NME

NEW MUSICAL EXPRESS

8 FEBRUARY 2003  
£1.50 (US \$4.50)  
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**NME WORLD EXCLUSIVE!**

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# THE

# VINES KICK OFF!

7 DAYS OF TOTAL GIG MAYHEM!  
THAT BUST-UP WITH NME!  
THEIR MIND-BLOWING NEW TRACK!

**60 SECRET**  
**RADIOHEAD**  
TRACKS UNCOVERED

**THE OSBOURNES**  
NEW SERIES  
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Highly involved: another turbulent week in the life of The Vines

# OUTTA CONTROL?

AS CRAIG NICHOLLS' ERRATIC BEHAVIOUR CONTINUES TO CAST A SHADOW OVER THE FUTURE OF THE VINES, NME REPORTS FROM THEIR LATEST AUSTRALIAN TOUR TO ASSESS THE STATE OF THE BAND

**T**he dramatic rollercoaster that is The Vines thundered across Australia last week resulting in increasingly extreme gigs and singer Craig Nicholls cracking during an NME interview.

The Vines played some of the best and worst gigs ever witnessed, according to critics and fans alike, as they headlined their own shows between appearances on the Big Day Out tour.

NME was at the Gold Coast Big Day Out and their headline shows in Sydney and Brisbane, but things got out of control at the last gig during our backstage interview with frontman Nicholls.

When NME asked him how close the band had got to splitting during last year's US tour, Craig flipped, destroying the tape recorder and trashing the interview room. For the full, exclusive account, see pages 4-6.

When NME asked how close the band had got to splitting Craig flipped, destroying the tape recorder and trashing the interview room



# FUCK THE WORLD, FUCK THE INTERVIEW!

**HOW ONE QUESTION FROM NME LED TO A SMASHED DICTAPHONE, A WALL SPLATTERED WITH SANDWICHES... AND ONE FANTASTIC GIG**

**I**t's a few minutes before The Vines are due to soundcheck at Brisbane's Arena club, and Craig Nicholls has just spent 25 minutes having a calm, measured chat with *NME* on the couch in their dressing room.

He's in good spirits, smiling after a day off watching television and hanging out with The Music who flew in a few days before for the Big Day Out festival that's touring Australia for the next three weeks.

Craig's been talking about the problems on their American tour, his fear of flying and the songs they've been recording in Sydney for the next album. The band's tour manager comes in and says Craig is due onstage. Everything

LA's Coachella festival but on that occasion *NME* snatched it back. This time the Dictaphone is taking a pounding. When the machine stubbornly refuses to break, Craig picks it up and smashes it against the air-conditioner on the wall.

"I... don't... think... I... know... the... answer... to that question!" he says, picking up the remains of the Dictaphone, swinging round and throwing it against the wall again.

While the tape recorder lies knackered on the other side of the room, Craig reaches for one of the large silver platters full of sandwiches in front of him and launches it at the wall. As bread and fillings fly across the room, Craig is already reaching for another one.

But suddenly – just as unexpectedly as he started – Craig stops. "Ah... OK," he says, to no-one in particular. "I'll just, ah..." He meekly throws the second platter of sandwiches under the table and heads off to the stage. When he picks up his guitar the

enormous – the mid-afternoon slot, a few thousand of the crowd on the other side of Parklands where The Music are playing at the same time, and a new security system keeping some of the crowd behind a barrier, 50 metres away. In the end, the whole thing falls flat.

"What'd ya think?" asks a guy sitting backstage as we wander past afterwards.

Not their best, but it went OK. "Really?" he frowns, shaking his head. "Nah. They were shit."

## FOUR NEW SONGS DEMOED

Back in Brisbane, having failed to meet up with Craig at the Big Day Out, *NME* gets a call saying it will be fine to do an interview and photoshoot if we meet the band at the venue around 5pm. Knowing Craig's erratic history when it comes to speaking with journalists, *NME* has decided to do the photoshoot first and interview second. Unfortunately, when we arrive the soundcheck is running late, and The Vines' manager thinks we should talk to Craig until he's needed onstage. We look over at Craig, all innocent puppy-dog eyes and a mop of fringe that covers his spotty face like an errant schoolboy, and make a calculated decision that this will be fine. He doesn't look anxious at all. In fact, he's positively glowing.

The room clears and we settle on the sofa. Craig doesn't make eye contact and ruffles his hair continuously. We begin by talking about how the new demos are going, which, it transpires, couldn't be better. Craig's paranoia about forgetting songs has abated – "Maybe I've forgotten a couple, but I don't forget the good ones" – and they've spent the last week putting down four tracks.

Which ones?

"Ah, 'Fuck The World', 'Drown The Baptists', 'Amnesia' and 'Evil Town'. Three of those we haven't recorded before – we've recorded 'Drown The Baptists', but I don't



Craig, pictured minutes before that incident: "Can I use your Dictaphone?" *NME*: "No, use your finger like everyone else!"

## "Yeah. Ah... yeah. I've just got to do something..." Craig Nicholls loses control

seems fine until we ask how close The Vines have come to breaking up during their US tour.

"Ah, I don't... I don't know what to... I can't really answer that question, sorry." He stares at the floor, smiling and ruffling his hand through his hair.

"Yeah. Ah... yeah," mumbles Craig, reaching over towards *NME*'s Dictaphone. "I've just got to do something..."

Craig coolly takes the Dictaphone as he stands up, places it gently on the carpet and then smashes it with several stomps of his black sneakers.

He tried exactly the same thing with *NME*'s James Oldham six months ago, during an interview at

first song he plays is the furious 'Fuck The World'. Craig screams through the chorus: "Fuck off/Fuck the world/Fuck off", twisting with frustration and sounding like he's being bludgeoned with a pick-axe. The sound engineers and *NME* look on, silently.

Rewind two days and The Vines are playing the Big Day Out on Queensland's Gold Coast, two hours south of Brisbane. Sub-tropical conditions edging towards 35 degrees mean the mood is relatively dead. What's supposed to be The Vines' triumphant return to the live stage after the disastrous final leg of the US tour, instead turns out to be lacklustre. The factors against The Vines are

think... (ruffles hair) ...that probably won't be on the album. The other three definitely will."

Will it be produced by ('*Highly Evolved*' producer) Rob Schnapf?

"We don't know who'll be doing it. We'll know soon, I guess, maybe when (*the Big Day Out tour*) is all over, or before this is all finished. I don't know."

## THAT JAY LENO SHOW INCIDENT AND BOSTON PUNCH-UP

There's been talk of The Vines recording their new album in LA again this April, but no-one really knows too much about that. At the moment, the feeling in The Vines' camp regarding just about everything seems to be 'wait and see'. The US probably

isn't really where The Vines travel best, given the bust-up onstage between Craig and Patrick in Boston, and being banned from *The Tonight Show With Jay Leno* because Craig destroyed the set during rehearsals in the afternoon. We ask Craig if he wants to talk about what happened.

## The friend's view

**YOU AM I** frontman **TIM ROGERS** on why it's been 'kind of odd' touring with old mates The Vines on the Big Day Out

**W**hat was it like seeing The Vines play recently?

"I saw a bunch of songs at the Gold Coast show, it was kind of an odd feeling seeing them again. I haven't seen them in a very long while and I guess a lot's gone on for them (*since the 2001 tour*) and so, yeah,

it's just good to see they're enjoying things."

**How have they changed since they first toured with You Am I?**

"Not a hell of a lot, actually. Craig and Patrick seem very much the same to tell you the truth. We had a catch-up after that show."

**When they were playing with you were things mad onstage?**  
"Craig's more animated (*now*), but I guess that happens after



you play hundreds of times – you just want to make each performance different... and if he does that by endangering his bandmates that's his thing."

## The psychologist's view

**DR MARK GRIFFITHS** from Nottingham Trent University gives his view on Craig's recent behaviour

**H**ow do you account for Craig's erratic behaviour?

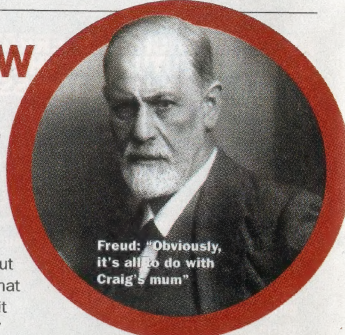
"Craig is obviously shagged out and exhausted at the moment, and that's partly due to all the hype and accolades that *NME* and all the other music magazines have given him. This is a young man who, just over a year ago, no-one had heard of. And he's been thrust into the limelight."

**Could Craig's drug intake be at the root of the problem?**

"Craig is still a very young man, and sometimes, the younger you are, the harder it is to cope. Often rock stars will use drugs to counteract that, but if you start to rely on the fact that the drugs will get you through, it can become very hard to stop."

**There's evidence that Craig's problems pre-date his fame.**

"Well, some people say that real genius borders on madness sometimes. An artistic side is often a good way to explore mental problems, and even help them."



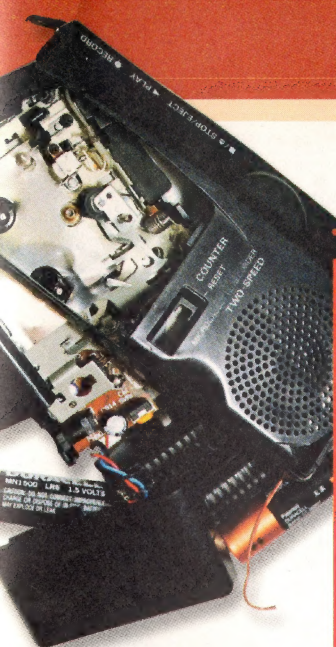
Freud: "Obviously, it's all to do with Craig's mum"

**What would you recommend?**

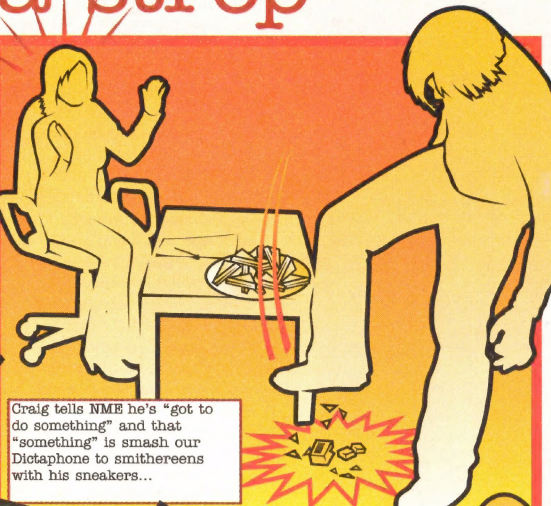
"Recuperation and rest for Craig is important. He's the sort of person that won't be forgotten if he's out of the limelight for six months. Sometimes it takes a third party to step in."



# Anatomy of a stop

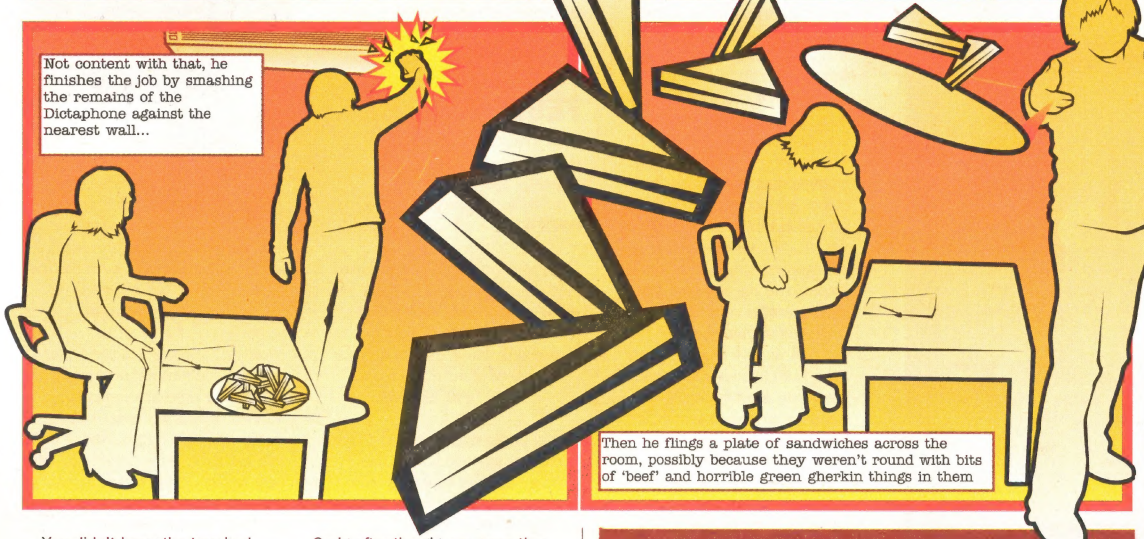


NME makes the mistake of asking Craig Nicholls how close The Vines came to splitting up during their problematic US tour...



Craig tells NME he's "got to do something" and that "something" is smash our Dictaphone to smithereens with his sneakers...

Not content with that, he finishes the job by smashing the remains of the Dictaphone against the nearest wall...



Then he flings a plate of sandwiches across the room, possibly because they weren't round with bits of 'beef' and horrible green gherkin things in them

"Nothing really happened," he says, failing to clock NME's raised eyebrow. "We played with Coldplay and The Flaming Lips and we played a whole lot of radio shows and, um... The tour with The Music went really well. I don't know why we couldn't do the whole thing with them, but they had to go to Japan or something."

What about Jay Leno?  
"Oh! Jay Leno!" Craig laughs, as if suddenly whacked about the head with a light bulb. "Um... I can't really remember. I don't really know what happened there. It's really fuzzy... the whole thing is a bit hazy, so..."

And then Boston.  
"Yeah, Boston..." he repeats, shooting NME a grin, ruffling his hair and trailing off into space. He's not going to talk about America any more, obviously.

But don't you care what people think when they hear these things?

"I don't really care what people think because it should just be about making music. It's like... art," he says, plumping for his favourite analogy. "When someone makes art, people don't really care what brushes they use, so..."

A few nights ago, Patrick said he was sorry about the band having to cancel their NME Awards Show. When we ask Craig, however, he has no idea what we're talking about.

"I'm really disappointed we're not going, I don't know why we're not going any more. I mean, I didn't know, I only just found out."

You didn't know the tour had been cancelled?

"No," he says blankly, like a boy in a bubble.

Have you got anything to say to people who've bought tickets?

"Yeah, but I didn't know, y'know? So all I can do is offer my apologies."

Craig's apparent ignorance to the fact that the Awards Show, as well as Japanese and American tours, were cancelled because of his turn on Leno, the gig in Boston and the band reportedly suffering from severe exhaustion, defies explanation. NME helpfully points out that part of the problem might be his fear of flying, and maybe he should try hypnosis as some in his camp have suggested.

"No, no. I don't know, I haven't heard anything about that. Maybe. Maybe something like that or maybe sleeping pills. We've used that before."

Outside the dressing room, Patrick, Ryan and Hamish can be heard starting the soundcheck. Knowing we probably won't get a chance to talk to

Craig after the gig, we scan the rest of our questions and decide to ask him how close The Vines have come to breaking up...

KRSHMAGSH!

## INDOOR SHOWS AMAZE

Within moments of Craig's 'episode', his management have offered to buy us a new Dictaphone and Patrick has apologised. We're told by several people not to take it personally, because "Craig's smashed something belonging to every one of us". It certainly hasn't hurt Craig – the gig itself ends up being fantastic.

We're told to wait for a call so we can go and meet Patrick at the hotel, but when it comes through from their manager just after midnight, it transpires Craig has told Patrick not to talk to us. Back in Sydney, the two of them live together with Ryan, so doing an interview probably wouldn't be in his best interest right now.

Earlier, before the gig, NME popped to the local shop to buy batteries for our replacement Dictaphone. At the counter stood a girl with an old Big Day Out ticket hanging out the top of her bag.

NME: What did you think of The Vines on Sunday?

"They were shit!" she laughs.

"But I'm seeing them tonight."

Why's that?

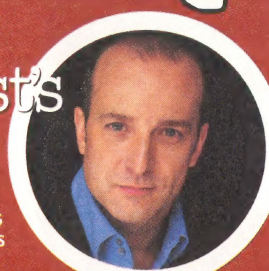
"Because it's a smaller venue. They'll rock for sure."

She's not wrong, either.

CONTINUES OVER

## The hypnotist's view

Telly hypnotist PAUL MCKENNA has helped pop's elite to get over their phobias



Humans are born with only two innate phobias – fear of sudden loud noises, and fear of falling.

"All the other fears are learned, and can be unlearned," McKenna tells NME. "An amazing number of musicians are frightened of flying. There is no logical explanation for it, but I see more musicians for that than anything else."

He can't divulge personal info about individual cases, but admits that treating David Bowie was one of his most star-struck moments: "That's one of the few occasions I've actually been in awe."

The hypnotist particularly likes working with musicians, and says most are very open to hypnotherapy.

"I've done several recently, well known rock stars. A couple of them were for writer's block."

"I had a very well known musician recently, he was

finding he would be in front of the piano at 11am and there would be nothing, then at 7pm when he had friends coming round, he'd have to compose. He wanted to put a switch on his creativity." Maybe McKenna could put a stop-cock on Craig's creativity to stop his songs leaking out of his head.

McKenna has also treated a number of other young rock stars – five in the last year – for anxiety attacks.

"Ones who become very famous quickly often suffer panic attacks. They find their world has changed overnight. They can't live the lives they were used to, can't walk down the street in the same way ever again, and suddenly there's a lot more money and a lot more responsibility. They don't know who to trust and who not to."

Craig – we've got his number if you want it...

## UK TOP 40 SINGLES

THE OFFICIAL UK SINGLES CHART

- 1 ALL THE THINGS SHE SAID TATU (INTERSCOPE)
- 2 STOP LYING THE LIE DAVID SNEEDON (MERCURY)
- 3 '03 BONNIE & CLYDE JAY-Z FT BEYONCE KNOWLES (ROCAVELLA)
- 4 STOLE KELLY ROWLAND (COLUMBIA)
- 5 THE OPERA SONG (BRAVE NEW WORLD) JURGEN VRIES FT CMC (DIRECTION)
- 6 YEAR 3000 BUSTED (UNIVERSAL)
- 7 SOUND OF THE UNDERGROUND GIRLS ALLOU (POLYDOR)
- 8 LOSE YOURSELF EMINEM (INTERSCOPE)
- 9 HUNDRED TO BACH KE PANABI MC (INSTANT KARMA)
- 10 IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD (POLYDOR)
- 11 TRUE JAMESON FT ANGEL BLU (V2/1D/D)
- 12 HIDDEN AGENDA CRAIG DAVID (WILDSTAR)
- 13 DANGIER! HIGH VOLTAGE ELECTRIC SIX (XL RECORDINGS)
- 14 CHEERY SONG (TOUCH MY BUM) THE CHEERY GIRLS (MULTPLY)
- 15 YOU'RE A SUPERSTAR LOVE INC. (NULFE)
- 16 HEY MA CAM'RON FT JUELZ SANTANA (ROCAVELLA)
- 17 LOVE STORY (VS FINALLY) LAYO & BUSHWACKA (XL RECORDINGS)
- 18 THE WAY (PUT YOUR HAND IN MY HAND) DIVINE INSPIRATION (DATA/MOS)
- 19 SHUT UP KELLY OSBOURNE (EPIC)
- 20 JUST THE WAY I'M FEELING FEEDER (ECHO)
- 21 STREET LIFE BEENIE MAN (VIRGIN)
- 22 SORRY SEEMS TO BE THE HARDEST WORD BLUE FT ELTON JOHN (INNOCENT)
- 23 SKEER BOI AVALI LAYNE (ARISTA)
- 24 NICE WEATHER FOR DUKS LEMON JELLY (XL RECORDINGS)
- 25 DILEMMA NELLY FT KELLY ROWLAND (UNIVERSAL)
- 26 MAKE IT CLAP BUSTA RHYMES FT SPLIFF STAR (J)
- 27 KNOW YOU WANNA 3RD EDGE (PARLOPHONE)
- 28 COCHISE AUDIOSLAVE (EPIC/INTERSCOPE)
- 29 STORMY IN THE NORTH KARMA IN THE SOUTH WILDCHEATS (ROUND)
- 30 CRUSH DARRIN HAYES (COLUMBIA)
- 31 SACRED TRUST AFTER YOU'VE GONE ONE TRUE VOICE (EQU/IVE)
- 32 FEEL ROBBIE WILLIAMS (CHRYSALIS)
- 33 THE KETCHUP SONGS (ASERIE) LAS KETCHUP (COLUMBIA)
- 34 SEEN THE LIGHT SUPERGRASS (PARLOPHONE)
- 35 STORMY IN THE NORTH KARMA IN THE SOUTH WILDCHEATS (ROUND)
- 36 FIX MY SINK DJ SNEAK FT BEAR WHO (CREDESCENCE)
- 37 FAMILY PORTRAIT PINK (ARISTA)
- 38 LOVE ON THE LINE BLAZIN' SQUAD (EAST WEST)
- 40 YOU DROVE ME TO IT HELL IS FOR HEROES (EMI)

## UK TOP 40 ALBUMS

THE OFFICIAL UK ALBUMS CHART

- 1 JUSTIFIED JUSTIN TIMBERLAKE (JIVE)
- 2 LET GO AVALI LAYNE (ARISTA)
- 3 BUSTED BUSTED (UNIVERSAL)
- 4 MISSUNDAZTOOD PINK (ARISTA)
- 5 STRIPPED CHRISTINA AGUILERA (RCA)
- 6 GOTTA GET THRU THIS DANIEL BEDINGFIELD (POLYDOR)
- 7 THEIR GREATEST HITS - THE RECORD BEE GEEKS (POLYDOR)
- 8 BY THE WAY RED HOT CHILI PEPPERS (WARNER BROS)
- 9 MELODY AM ROYKSOPP (WALL OF SOUND)
- 10 ESCAPOLOGY ROBBIE WILLIAMS (EMI)
- 11 THE EMINEM SHOW EMINEM (INTERSCOPE)
- 12 ONE BY ONE FOO FIGHTERS (RCA)
- 13 COMFORT IN SOUND FEEDER (ECHO)
- 14 A RUSH OF BLOOD TO THE HEAD COLDPLAY (PARLOPHONE)
- 15 SLICKER THAN YOUR AVERAGE CRAIG DAVID (WILDSTAR)
- 16 COME AWAY WITH ME NORAH JONES (PARLOPHONE)
- 17 ANGELS WITH DIRTY FACES SUGABABES (ISLAND)
- 18 ONE LOVE BLUE (INNOCENT)
- 19 A LITTLE DEEPER MS DYNAMITE (POLYDOR)
- 20 THINKING IT OVER LIBERTY X (V2)
- 21 AUDIOSLAVE (EPIC/INTERSCOPE)
- 22 OVERGROWN EMINEM (MUSIC FOR NATIONS)
- 23 A NEW DAY AT MIDNIGHT DAVID GRAY (EAST WEST)
- 24 2000/H IN THE WRONG LANE TATU (INTERSCOPE)
- 25 HUMAN CONDITIONS RICHARD ASHCROFT (HIT)
- 26 ORIGINAL PIRATE MATERIAL THE STREETS (679/LOOKED ON)
- 27 ESCAPE ENRIQUE IGLESIAS (INTERSCOPE)
- 28 OTHER PEOPLE'S SONGS ENRIQUE IGLESIAS (INTERSCOPE)
- 29 THE GREATEST HITS 1970-2002 ELTON JOHN (MERCURY)
- 30 YOSHIMI BATTLES THE PINK ROBOTS THE FLAMING LIPS (WARNER BROS)
- 31 UNBREAKABLE - THE GREATEST HITS VOL 1 WESTLIFE (SI)
- 32 IT HAD TO BE YOU - THE GREAT AMERICAN SONGBOOK ROD STEWART (J)
- 33 WHITE LADDER DAVID GRAY (EAST WEST)
- 34 FORTY LICKS THE ROLLING STONES (VIRGIN DECCA)
- 35 THE BLUEPRINT 2 - THE GIFT & THE CURSE JAY-Z (ROCAVELLA)
- 36 LORD OF THE RINGS - THE TWO TOWERS OST HOWARD SHORE (REPRISE)
- 37 ELVIS - 30 NUMBER 1 HITS ELVIS PRESLEY (RCA)
- 38 THIS IS ME THEN JENNIFER LOPEZ (EPIC)
- 39 NIRVANA NIRVANA (GEPEN)
- 40 FEELS SO GOOD ATOMIC KITTEN (INNOCENT)



# THE BANDITS

## ONCE UPON A TIME/ ON MY WAY



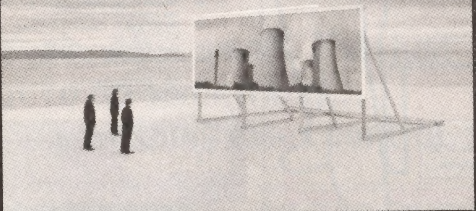
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### FROM PAGE 5

The Vines' weary performance at the Gold Coast Big Day Out turns out to be at complete odds with the triumphant club show they go on to play in Sydney a week later. As reported in *NME* last week, the contradiction leaves fans and press mystified – while one laughing fan sitting next to *NME* at the Sydney Big Day Out says, "It was crap, but it was very funny!" Another applauds the Sydney club show (which includes Craig climbing a speaker stack and losing both his shoes in the moshpit), saying the gig almost seems like The Vines' lead singer has "rediscovered what made him write the songs in the first place".

"I actually thought it was the best I've seen them do in ages," says Adrian, 20. "It actually reminded me of those early gigs they played at the Vic On The Park hotel (before they left Australia to tour in January 2002).

"This time Craig actually sang. In September they just sounded bored and sick of it."

Most of the Australian fans *NME* speaks with during The Vines' Antipodean tour have trouble complimenting the Big Day Out performances, but trip over themselves when it comes to the headline gigs in the smaller venues.

"It was definitely one of the top gigs they've played," says Elise from Sydney. "I've seen them play ten times now and it's a bit hit and miss, but tonight they just blew the place apart."

Ultimately, the contradiction of the shows balances perfectly with the raw extremes finding their way onto the new album. *NME* has heard the four songs The Vines recently recorded in Sydney, and having had a total of 40 tracks ready for the recording of 'Highly Evolved' means it's obvious there will be no problems with Difficult Second Album syndrome. The band have also started playing 'Autumn Shade 2' live, a swirling track that includes the lyric "I'm beginning to speak like I'm fucking mad". Again, it points to the severe extremes that will make up the body of the next album – 'Amnesia' is a shiver-down-the-spine delicacy, while the aptly named 'Evil Town' sounds like the psychotic soundtrack to every slasher film ever made. Not to mention set-closer 'Fuck The World', which one fan describes as "tailor made for disaffected youth" and which "will go mental" once put down on record.

When it's finally done, there's little doubt The Vines will once again have one of the albums of the year on their hands, made up of tracks veering violently from blissful summer melodies to furious dark seizures – and all guaranteed to smash your Dictaphones, DATs and DiscMans to thousands of wretched, quivering pieces.

# The Vines: not so great outdoors!

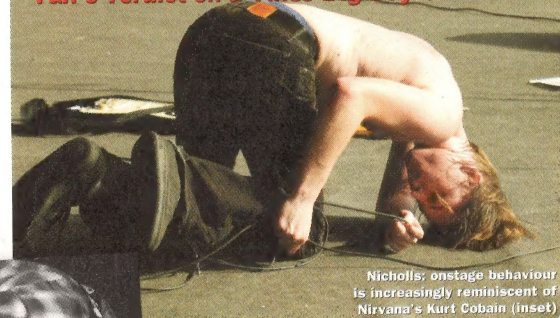
AUSTRALIAN FANS LOVE THE VINES' INDOOR SHOWS, BUT THEIR FESTIVAL DATES JUST DON'T DO IT

The Australian media have dragged **The Vines** over the coals on what should have been their triumphant homecoming shows at the Big Day Out festival, so *NME.COM* invited fans Down Under to have their say. We were swamped with emails – one of the biggest responses we've ever had.

And the difference between reviews of their Big Day Out sets and their own indoor headline shows was incredible: readers almost unanimously agreed their own gigs rocked, while the festival performances were less than spectacular.

"It was like a car wreck"

Fan's verdict on a Vines Big Day Out show



Nicholls; onstage behaviour is increasingly reminiscent of Nirvana's Kurt Cobain (inset)

## FESTIVALS

"The Vines need to pull themselves together, and they need to do it quickly"  
**Mitzi B**

"In Melbourne, The Vines' set was pretty lacklustre, they sounded like a half-arsed Suede covers band. It was certainly the biggest disappointment of the day for me, and large sections of the crowd wandered off" **Pat Kinsella**

"I was at the Big Day Out in Sydney. Fame has grabbed hold of this band's balls and squeezed them dry. They just aren't ready for the big shows" **Matt Reese**

"The sound was terrible! I only stayed for three songs"  
**Chris Hose**

"It was like watching a car wreck. Most people I've spoken to felt

ripped off, and extremely disappointed. I didn't hear any positive

feedback about the performance at all. I'm still a fan, but as for the Big Day Out shows, believe what you are hearing" **Andrew Cahill**

"Poor performance and poor sound quality made their set embarrassing to watch. Craig didn't experiment with his voice or act crazy, but no matter how hard he tried the sound was awful. I love the band and desperately wanted to see a great show from them, but it was a huge let down" **Steven Denny**

## INDOOR SHOWS

"Craig whipped the audience into a frenzy during a long set of out of control behaviour. They were hanging on his every word. It was

a triumphant gig. I don't think I'll see another one like it. The Vines are not a fluke. The future is theirs for the taking" **Carly Sticpewich**

"Last night (Enmore Theatre, Sydney) was a reason not to read a review of band at a festival. Quite frankly they rocked. Craig was out of control but who wants to watch a lead singer who just stands there? He was entertaining, but more importantly the band sounded fantastic" **Jaculin Sinclair**

"I saw them in Melbourne, they were great. The only negative was they only played for just over an hour" **Alex Moran**

"I saw in Brisbane. It went off in a big way. Craig still looked off his face, but he was a lot more in control, there was chemistry between band members, and they nailed it" **Sean P**

## Australia still loves The Vines

Despite being slammed by fans for their Big Day Out performances, Australia is still charmed by **The Vines** – a recent poll showed them to be one of the most popular bands in the country.

The hugely influential Triple J radio station recently conducted its Hottest 100 poll of the best songs played throughout 2002. The Vines' 'Get Free' came in at Number Five, while 'Highly Evolved', 'Outtathaway' and Ms Jackson all broke the Top 30.

Triple J DJ Robbie Buck told *NME* that their commercial sound is ideal for radio. He said of the recent reviews. "The comments repeated by a lot of our listeners is, 'Love the album... disappointed by the live show.'"

## 'Fuck The World': an anthem for a generation

Having bumped off '1969' as **The Vines'** traditional live-set closer, the furious, bile-spewing 'Fuck The World' is like Nirvana's 'Smells Like Teen Spirit' spelt out in simple, intense black and white. The lyrics are almost entirely "Fuck off/Fuck the world" – it doesn't get more straightforward than that.

Live, the song consists of a howling riff, primeval drum beats and Craig screaming and hurtling head-over-arse into just about everything. In short, 'Fuck The World' embodies all Craig's erratic behaviour and sums up in a few

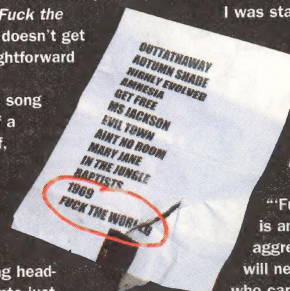
brutal minutes what makes him such an intriguing and inspirational rock star.

### What the fans say...

"They finished with 'Fuck The World' and the whole crowd went ballistic. After the show I was standing watching people stream out with smiles from ear to ear knowing they had witnessed something special" **Matthew Nicholls**

"'Fuck The World' is an anthem. It's so aggressive. Radio will never play it but who cares!" **Chris Williams**

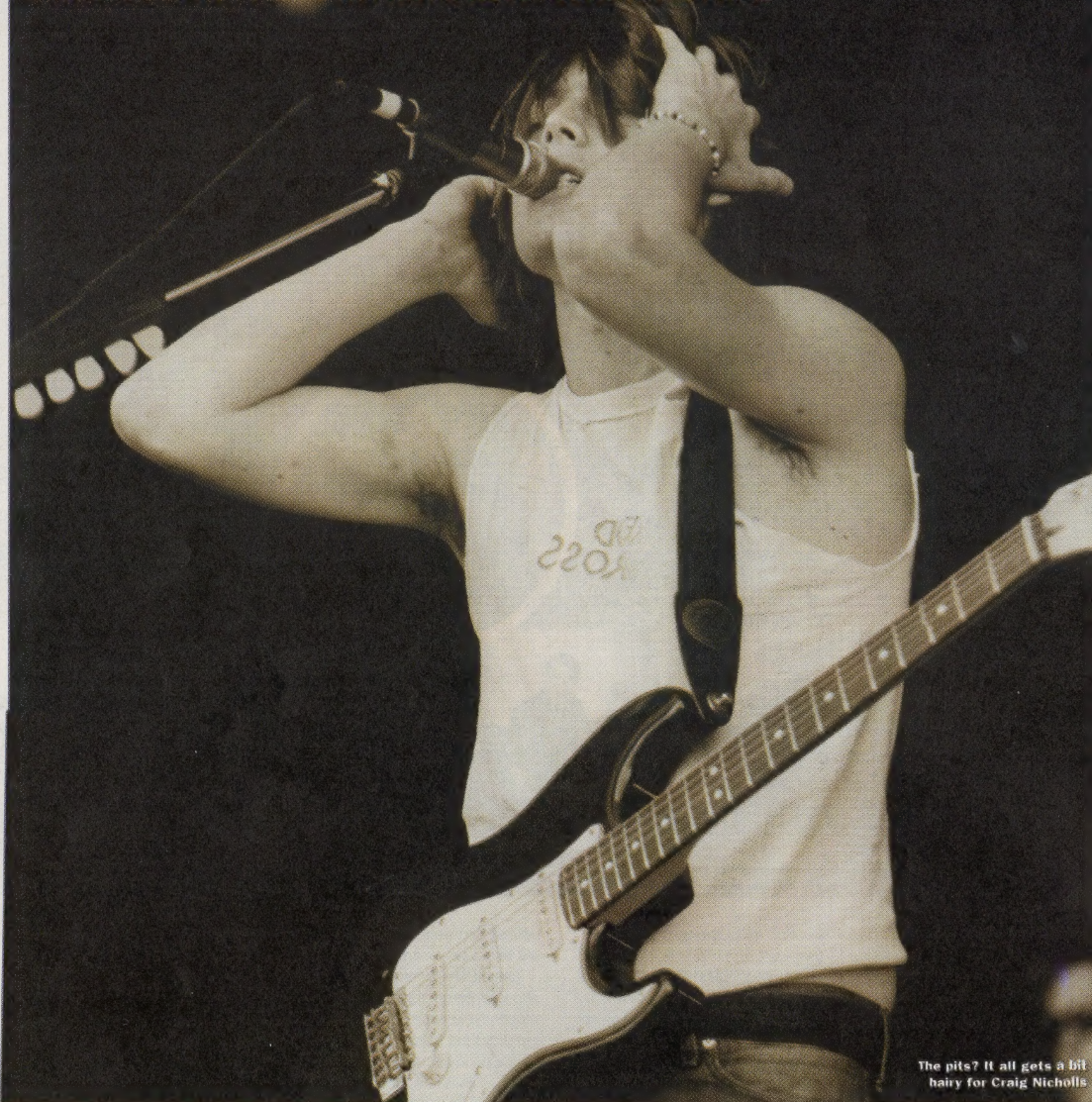
"'Fuck The World' is awesome. Can't wait to get it on the album" **Michael Hartt**





# THE OZ BURNS!

LIKE READING AND LEEDS WITH THIRD-DEGREE SUN BURN, THERE'S LITERALLY NO SHORTAGE OF HOT BANDS AT AUSTRALIA'S TOURING FESTIVAL



The pits? It all gets a bit hairy for Craig Nicholls

## BIG DAY OUT FESTIVAL Brisbane Gold Coast Parklands January 19

There's only one thing to do by 10pm at a festival if you're not already lying under a tree mashed, and that's to go for a ride on a Vespa. If your name's Dave Grohl and you're onstage in front of 45,000 people, it's even more fun. "I love scooters!" he hoots, as the rest of the **FOO FIGHTERS** complete a mammoth 'Stacked Actors'. "But if you're gonna scooter, don't say I told you to do it!"

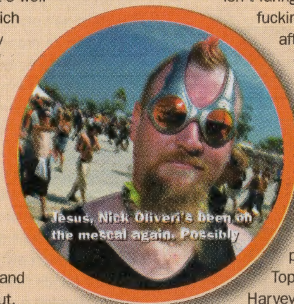
Welcome to the 11th Big Day Out – Australasia's annual travelling, scooter-powered sonic circus. Across the field from the main arena, the nude karaoke competition is getting into gear, while a sign advertising 'Aussie Greg's pie and piss sculling

competition' is probably best left uninvestigated. In fact, there are really only two problems here. The first is the oppressive heat that comes with holding a midsummer festival on the coast of Queensland. It's well past 30°C, which would probably be more bearable if someone had told the organisers that there's supposed to be a new rock revolution going on. So bands like Jet and The Kills are out, while Queens Of The Stone Age, Foo Fighters and Jane's Addiction are in. Not new, not revolutionary, just rock.

It's up to crazed Aussie Hammond popsmiths **ROCKET**

**SCIENCE** – the bastard love-children of Hot Hot Heat and The Datsuns – to open proceedings in the Big Top at noon, while over on the main stage, the **DEFTONES**' hefty front man Chino Moreno isn't faring any better. "It's fucking hot," he puffs after an apt 'My Own Summer (Shove It)'. "FUCKING HOT!" By mid-afternoon, **THE MUSIC** are freewheeling their spun-out psych in the Big Top with Robert Harvey pulling off the kind of moves the Kama Sutra could only dream of. But that's nothing compared to what **THE VINES**' Craig Nicholls is attempting in the main arena, careering backwards across

the stage and smacking his head on the drum riser during 'Autumn Shade'. "I love you soo much Paatthriick!" squeals one convulsing adolescent. "Haamish! Take it off!" pleads another. Fun-sized Craig beats his drummer to it during a laborious 'Highly Evolved', though, and spends most of the set shirtless. With tracks like 'Fuck The World' and the stoned beauty of 'Mary Jane', the band still look primed for major success. But sadly, with an underwhelming 'Drown The Baptists' and a bad case of main stage vertigo, for the most part The Vines are the Pete Doherty's pants of today's bill.



Jesus, Nick Oliveri's been on the metal again. Possibly



Oh my god, it's Shampoo

Instead, it's up to **QUEENS OF THE STONE AGE** to do what they do best and bring the rock. 'You Think I Ain't Worth A Dollar, But I Feel Like A Millionaire', 'Feel Good Hit Of The Summer' and 'No One Knows' are relentless, and even Mark Lanegan's tortured American gothic hits the spot.

By the time **PJ HARVEY** appears, the crowd are primed for the new, hard-

edged punk songs she unveiled at Auckland's Big Day Out. Instead, we're offered fantastic greatest hits package, including 'Queenie' and 'Gone With A Fortune'. It's another

welcome shot of the dark stuff and the best set of the day.

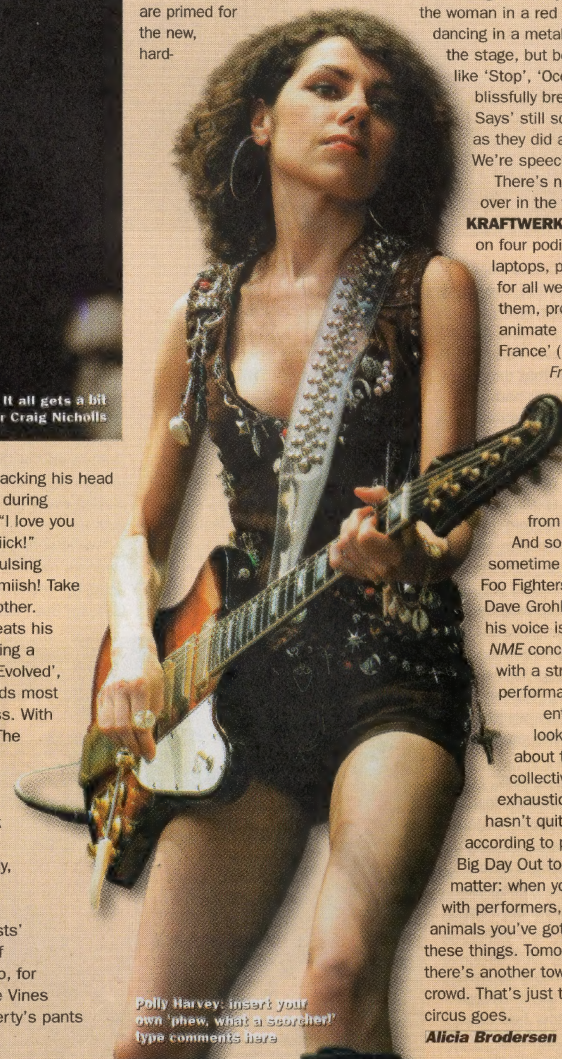
That's until **JANE'S ADDICTION**'s Perry Farrell crawls across the second main stage in tight white pants and a feathered top hat, looking not unlike Gollum dressed as Freddie Mercury. For the next 45 minutes we're treated to the most exciting show we've seen in ages – not just because of the woman in a red fur bikini slow-dancing in a metal sphere above the stage, but because songs like 'Stop', 'Ocean Size' and a blissfully breezy 'Jane Says' still sound as vital as they did a decade ago. We're speechless.

There's no such silence over in the techno tent for **KRAFTWERK**: four Germans on four podiums with four laptops, playing solitaire for all we know. Behind them, projections animate 'Tour De France' ('Tour de

France! Tour de France!'), while 'The Robots' still sounds like something from the year 2779.

And so it is that sometime during the Foo Fighters' set when Dave Grohl announces his voice is "fucked", **NME** concludes that – with a string of tired performances and the entire showground looking like it's about to collapse from collective heat exhaustion – everything hasn't quite gone according to plan at the Big Day Out today. But no matter: when you're dealing with performers, freaks and animals you've got to expect these things. Tomorrow, after all, there's another town, another crowd. That's just the way the circus goes.

**Alicia Brodersen**



Polly Harvey: insert your own "phew, what a scorcher!" type comments here